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## Ballast Quarterly Review, v13n3, Spring 1998

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Gary Kelley

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J E R E M Y  
B E N T H A M  
Prose is when  
all the lines  
except the last  
go to the end.  
Poetry is when  
some of them  
fall short of it.

S A M U E L  
T A Y L O R  
C O L E R I D G E  
Prose = words  
in their best  
order. Poetry =  
the best words  
in the best  
order.

S A M U E L  
J O H N S O N  
Truth, Sir, is a  
cow which will  
yield such peo-  
ple no more  
milk, and so  
they are gone  
to milk the  
bull.

E L I A S  
C A N E T T I  
(*The Human  
Province*) He  
lays sentences  
like eggs, but  
he forgets to  
incubate them.

*Ballast* is an acronym for Books Art Language  
Logic Ambiguity Science and Teaching, as well  
as a distant allusion to *Blast*, the short-lived  
publication founded during World War I by  
Wyndham Lewis, the Vorticist artist and  
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ing passages from books, magazines, diaries  
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nal devoted to wit, the contents of which are  
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O G D E N N A S H  
The song of canaries  
Never varies,  
And when they're moulting  
They're pretty revolting.





Gary Kelley

Glory be to God for dappled things—  
 For skies of couple-color as a brindled cow;  
 For rose-moles all in stipple upon trout that swim;  
 Fresh-firecoal chestnut-falls; finches' wings;  
 Landscape plotted and pieced—fold, fallow, and  
     plough;  
 And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;  
 Whatever is fickle, freckled (who knows how?)  
 With swift, slow; sweet, sour; adazzle, dim;  
 He fathers-forth whose beauty is past change;  
 Praise him.

GERARD MANLEY HOPKINS "Pied Beauty" (1877).

GELETT BURGESS  
 I never saw a Purple Cow,  
 I never hope to see one;  
 But I can tell you, anyhow,  
 I'd rather see than be one!

ROBERT LOUIS  
 STEVENSON  
 The friendly cow, all red and  
     white,  
 I love with all my heart:  
 She gives me cream with all her  
     might,  
 To eat with apple tart.

ANON  
 How now,  
 Brown cow?

OGDEN  
 NASH  
 The cow is of  
 the bovine ilk;  
 One end is  
 moo, the  
 other, milk.

ANON  
 Little boy blue,  
 come blow  
 your horn,  
 The sheep's in  
 the meadow,  
 the cow's in  
 the corn.



ALL ARTWORKS in this issue are pencil drawings by Iowa-based illustrator GARY KELLEY, whose murals of famous authors in a cafe setting are in Barnes and Noble Bookstores throughout the country. From 8 June through 2 July, Kelley and advertising illustrator Steve Hunter will teach an "Illustration Workshop" at the University of Northern Iowa. For further information call the UNI Art Department at 319 273-2077 or send e-mail to <william.lew@uni.edu>.

A friend of mine bought in a bookstore a copy of my book on [Picasso's] *Guernica*, which is titled *The Genesis of a Painting*. Since the sales slip records only a certain number of a title's letters, it turned out to say "genesis of a pain."

RUDOLF ARHEIM in a letter to *Ballast* (11 January 1998).

**HIGHLY RECOMMENDED** Arthur Wesley Dow, *Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers* (Berkeley: University of California Press, 1997). ISBN 0-520-20749-1. The American painter Arthur Wesley Dow (1857-1922) was greatly swayed by the Arts and Crafts Movement and by Japanese woodblock prints. In 1899, while Curator of the Japanese Department at the Boston Museum of Fine Arts, he published the first edition of this famous illustrated handbook on five principles of composition: Opposition, transition, subordination, repetition, and symmetry. Reissued into the 1940s in more than 20 editions, it became one of the most widely-read art books of the century. This is a facsimile of the 13th edition (originally published in 1920), introduced by a new 60-page essay by art historian Joseph Masheck on the book's cultural context, its wide-ranging effects, and why it is all but forgotten today. To understand the extent to which Dow influenced Modern artists, teachers, and architects (among his students were Georgia O'Keeffe and Max Weber), we found it additionally helpful to read Kevin Nute, *Frank Lloyd Wright and Japan* (New York: Van Nostrand Reinhold, 1993), particularly Chapter Five, titled "Composition: The Picture, the Plan, and the Pattern, as Aesthetic Line-Ideas."

**JULES RENARD** The parrot's beak, black as the bottom of an old purse, with a leather tongue.

**HIGHLY RECOMMENDED** Lyman Gilmore, *Don't Touch the Poet: The Life and Times of Joel Oppenheimer* (Jersey City NJ: Talisman House, 1998). ISBN 1-883698-64-3. Oppenheimer (1930-1988) was an American poet (four of his books were published by Walter Hamady's Perishable Press) who studied with Charles Olson at Black Mountain College and suffered throughout his life from agoraphobia, a variety of panic disorder. Despite its name, it is not a fear of open spaces, but a diffuse dread of existence (William James called its attacks "vastations"), like an intense, terrifying stage fright, in which, as Shakespeare said, "all the world is a stage." In the case of Oppenheimer, who lived most of his life in New York, he "hated crowds, never learned to drive, feared travel, took cabs daily to and from the Lion's Head Tavern five blocks from his apartment, tried to maintain absolute control of things and people around him, and stuck to such a rigid daily routine from place to place in the Village that people said they could set their clocks by his passing." As self-medication, and perhaps from alcoholism, he drank heavily for 20 years (consuming daily, in later years, a shot of Heaven Hill Bourbon and a beer chaser every 45 minutes) until August 1970, when, diagnosed with liver disease, he "did not turn to Alcoholics Anonymous or psychotherapy; he just quit." The title refers to certain moments at the Lion's Head "when it became so crowded that drinkers had to squeeze in beside him to get to the bar. That's when he would cry out: 'Don't touch the poet, don't touch the poet.'" This candid, kind and sad account, written by a psychotherapist who knew Oppenheimer, is enriched throughout by photographs, comments from friends and relatives, and dozens of examples of his poetry.



**CHARLES DICKENS**  
(*Martin Chuzzlewit*)  
We never  
know wot's  
hidden in each  
other's hearts;  
and if we had  
glass winders  
there, we need  
keep the shet-  
ters up, some  
of us, I do  
assure you!

**MILTON GLASER** Working  
on one thing at a time is like fac-  
ing a rhinoceros; working on ten  
things at a time is like playing  
badminton.

EDMUND CLERHEW  
BENTLEY

What I like about Clive  
Is that he is no longer alive.  
There is something to be said  
For being dead.

JOSH  
BILLINGS  
Flattery is like  
cologne water,  
to be smelled,  
not swallowed.

PETER  
DE VRIES  
Everybody  
hates me  
because I'm so  
universally  
liked.

SAMUEL  
GOLDWYN  
I don't want  
any yes-men  
around me. I  
want every-  
body to tell me  
the truth even  
if it costs him  
his job.

G. M.  
WEILACHER  
The problem  
with tolerance  
is that you  
have to toler-  
ate the intoler-  
ant as well.

When students ask me about  
training to be a scientist, I tell  
them to read *broadly*, not just in  
science. It's important because I  
believe that creativity really  
comes from a broad education.  
You can be technically skilled,  
but the ability to make connec-  
tions requires borrowing and re-  
formulating ideas from other  
places.

MARGARET GELLER interviewed  
in Joan Evelyn Ames, *Mastery: Interviews  
with 30 Remarkable People* (Portland OR:  
Rudra Press, 1997), p. 90.

I'm more interested in wit than in  
humor. Humor is entertaining,  
but wit makes you look at some-  
thing in a different way. Buster  
Keaton said that a comedian  
does funny things; a good come-  
dian does things funny.

ALAN FLETCHER quoted in Beryl  
McAlhone and David Stuart, *A Smile in the  
Mind* (New York: Phaidon, 1996), p. 190.

In pre-war Germany the actress  
Adele Sandrock was famous for  
playing tough old ladies. The  
story is told that she once visited  
a young mother, who showed her  
her baby, lying naked on the  
table. Adele, looking at the child,  
said: "A boy, if I remember cor-  
rectly."

RUDOLF ARHEIM in a letter to  
*Ballast* (11 January 1998).



Gary Kelley

**HIGHLY RECOMMENDED** Kent Kleinman and Leslie Van Duzer, eds., *Rudolf Arnheim: Revealing Vision* (Ann Arbor: University of Michigan Press, 1997). ISBN 0-472-10859. Arnheim, professor emeritus of the psychology of art at Harvard University, is famous for his writings on the application of Gestalt perceptual psychology to film, art and architecture. The author of 13 books (most recently *Film Essays and Criticism*), the 94-year-old psychologist and art theorist is still actively writing. This engaging, attractive anthology of 20 essays, exchanges, and short tributes is not by him, but about his work. Of particular interest to designers will be his dialogues (conversations, not interviews) with the late Paul Rand and architectural historian Vincent Scully, and a brief admiring note from Gyorgy Kepes. Among other familiar contributors are James Ackerman, Dore Ashton, Sir E.H. Gombrich, and William T. Mitchell. For related information, see an Arnheim bibliography, and the articles "Rudolf Arnheim: The Little Owl on the Shoulder of Athene" and "Art, Design and Gestalt Theory" at the *Leonardo* website at <http://mitpress.mit.ed/e-journals/leonardo/home.html>.

**YOGI BERRA**  
You can observe a lot just by watching.

**LADY DOROTHY NEVILL**  
Ginea pig, there's a tasty dish for you, but it was always a job to make your cook do it. They want bakin' same as the gypsies serve the hedgehogs. I tried eatin' donkey too, but I had to stop that, for it made me stink.



## LORD BOWEN

The rain it raineth on the just  
And also on the unjust fella:  
But chiefly on the just, because  
The unjust steals the just's  
umbrella.



Gary Kelley

IVOR  
NOVELLO

There's some-  
thing Vichy  
about the  
French.

PETER  
USTINOV

Courage is  
often lack of  
insight, where-  
as cowardice in  
many cases is  
based on good  
information.

At first [Albert] Einstein found  
his students hard to handle. His  
intelligence and wry sense of  
humor eventually won them  
over. On one notable occasion,  
when a rambunctious youngster  
kept scraping his stool, Einstein  
asked, as if only mildly interest-  
ed, "Is it you or is it the stool  
making such a noise?"

## MAE WEST

You're a fine  
woman, Lou.

One of the  
finest women  
that ever  
walked the  
streets.

DENIS BRIAN *Einstein: A Life* (New  
York: John Wiley and Sons, 1996), p. 35.  
Suggested by Joseph Podlesnik.

DOROTHY  
LANIER MERRITT

A wonderful bird is the pelican,  
His bill will hold more than his  
belican.

He can take in his beak  
Food enough for a week,  
But I'm damned if I see how the  
helican.

ANTHONY POWELL (*A Dance to the Music of  
Time*) One of the worst things about life is not how  
nasty the nasty people are. You know that already.  
It is how nasty the nice people can be.

## HARRY GRAHAM

"There's been an accident!" they said,  
 "Your servant's cut in half; he's  
 dead!"

"Indeed!" said Mr. Jones, "and please  
 Send me the half that's got my keys."

ABRAM  
GAMES

...as the  
 designer you  
 wind the  
 spring, and it is  
 released in the  
 mind of the  
 viewer.

**HIGHLY RECOMMENDED** Billy Klüver, *A Day With Picasso: Twenty-Four Photographs by Jean Cocteau* (Cambridge: MIT Press, 1997). ISBN 0-262-11228-0. Billy Klüver (b. 1927) is a scientist with a Ph.D. in electrical engineering, who is also an experimental artist. A founder of EAT (Experiments in Art and Technology), he collaborated with Julie Martin in recent years on two books about Kiki (*Kiki's Paris* and *Kiki's Memoirs*), the Queen of Montparnasse, a model and cabaret singer who was the companion of artists in Paris in the 1920s. While preparing those books, Klüver unexpectedly discovered (in different archives) a series of similar but previously unconnected snapshots of Pablo Picasso, Max Jacob, Amedeo Modigliani, and others, all taken in Paris by the poet Jean Cocteau on August 12, 1916. The 24 photographs are reproduced in this art historical detective's account, accompanied by site diagrams and Klüver's step-by-step narrative of how he observed details in the participants' appearance, calculated the lengths and angles of shadows on background buildings, and used historic scientific charts of the sun's movement to determine the photographs' exact sequence and time of day. The resulting reconstruction of the day's events is nearly as complete and fascinating as the forensic analysis of a crime scene.

**JULES REYNARD** It should not be thought that laziness is unproductive. Within it, you live intensely, like a hare listening. You swim in it as in water; and are brushed by the grasses of self-reproach.

PAUL  
HARVEY

If there is a 50-50 chance that something can go wrong, then 9 out of 10 times it will.

CHARLES  
DICKENS  
(*The Pickwick Papers*)

Miss Bolo rose from the table considerably agitated, and went straight home, in a flood of tears and a sedan chair.

ARTEMUS WARD

I am happiest when I am idle. I could live for months without performing any kind of labor, and at the expiration of that time I should feel fresh and vigorous enough to go right on in the same way for numerous more months.

JULES REYNARD

One should operate by dissociation, and not by association, of ideas. An association is almost always commonplace. Dissociation decomposes, and uncovers latent affinities.

COLIN TURBAYNE

The invention of a metaphor full of illustrative power is the achievement of genius. It is to create by saying "no" to the old associations, the things that have constantly gone together, the things already sorted, and "yes" to new associations by crossing old sorts to make new ones.

Joey [Swick] was the one who taught me how to trace naked pictures out of the funnies of Maggie and Jiggs, ignoring everything else and just tracing Maggie's body you could see through the dress and putting in the appropriate hair and nipples. Hot stuff! Hot stuff! This was a benighted time I grew up in, the thirties.

JOEL OPPENHEIMER quoted in Lyman Gilmore, *Don't Touch the Poet: The Life and Times of Joel Oppenheimer* (Jersey City NJ: Talisman House, 1998), p. 2.

SIR FRED BURROWS

Unlike my predecessors, I have devoted more of my life to shunting and hooting than to hunting and shooting.

YOGI

BERRA

We made too many wrong mistakes.

ANON I'm not an actor. I just play one on tv.

**RECOMMENDED** Lawrence Rinder, ed., *Knowledge of Higher Worlds: Rudolf Steiner's Blackboard Drawings* (University of California at Berkeley Art Museum and Pacific Film Archive / Distributed by University of Washington Press, 1998). ISBN 0-295-97684-5. Artists who know about Rudolf Steiner (1861-1925), the Austrian-born mystic, are likely to have heard of him in connection with the painters Wassily Kandinsky and Piet Mondrian, both of whom were drawn to the "theosophy" of Madame [Helena] Blavatsky, as well as the "anthroposophical" views of Steiner on "the spiritual in art." In the final 25 years of his life, Steiner traveled throughout Europe and delivered more than 5000 lectures. He illustrated his talks with drawings made with colored chalk on a blackboard, which he erased at the end of each lecture. Beginning in 1919, one of his associates began covering the blackboard with large sheets of black paper, to preserve Steiner's lectures. No one thought of these as "art" during Steiner's lifetime, but the boundaries have moved, and this is the catalog for an exhibition of 40 of his curious diagrams, made in connection with lectures he gave from 1919 through 1924. It will travel this fall to the Slusser Gallery at the University of Michigan in Ann Arbor. For related information, see Mike King, "Concerning the Spiritual in Twentieth-Century Art and Science" in *Leonardo* Vol 31 No 1, pp. 21-31 (1998).

An executive I know keeps a "Too Hard" file. Into it goes the occasional matter that is so complicated, so difficult, so clearly without an apparent solution that it cries out for immediate procrastination.

**RICHARD COHEN** "A Retreat On Affirmative Action" in the *Des Moines Register* (9 April 1998). Suggested by Allan Shickman.

**BERENICE ABBOTT**

People say they have to express their emotions. I'm sick of that. Photography doesn't teach you to express your emotions; it teaches you how to see.

**BRIAN FRIEL**

The hell of it seems to be, when an artist starts saving the world, he starts losing himself.

**JANET FRAME**

There is no past present or future. Using tenses to divide time is like making chalk marks on water.



ELSIE DE  
WOLFE  
(on first  
seeing the  
Acropolis)  
It's beige! My  
color!

JULES  
REYNARD  
Sometimes  
conversation  
dies out like a  
lamp. You turn  
up the wick. A  
few ideas  
bring out  
another gleam,  
but, decidedly,  
there is no oil  
left.

HIGHLY RECOMMENDED Steven Heller and Louise Fili, *Deco España: Graphic Design of the Twenties and Thirties* (San Francisco: Chronicle Books, 1997). ISBN 0-8118-1217-0. John Mendenhall, *Early Modernism: Swiss and Austrian Trademarks 1920-1950* (Chronicle Books, 1997). ISBN 0-8118-1283-9. Tyler Blik, *Trademarks of the '60s and '70s* (Chronicle Books, 1998). ISBN 0-8118-1698-2. Chronicle Books publishes some of the finest and least expensive titles on graphic design. A few years ago, it launched several sets of small format, full-color paperbacks, each about 130 pages in length, on trademarks, typography, and various episodes in design history. Flawlessly produced, each begins with a brief essay, followed by at least 100 illustrations, sometimes as many as 600. Taken together, at a price of about \$17 each, there is no equivalent series of books on design-related subjects with such an abundance of high quality reproductions. Teachers, design studios, and libraries would be wise to obtain all the volumes (probably 12 have been published so far), of which these three are the most recent.

A painter's eye memorizes, as does a musician's ear. The memory-banks they create are fundamental to their training. Memorizing poems gives all of us, amateurs of language, our own memory-banks. Sentimental, lyric, narrative, adventurous, dramatic, bombastic, gothic, facetious, satiric—we heap the phrases up and our amazing brains keep them ready to leap out, bidden or unbidden—all accessible—in milliseconds.

ROBERT MACNEIL *Wordstruck: A Memoir* (New York: Viking, 1989), p. 109.

SIR ARTHUR  
EDDINGTON

We used to think that if we knew one, we knew two, because one and one are two. We are finding that we must learn a great deal more about "and."



Gary Kelley

[American poet Charles] Olson's methods of teaching [at Black Mountain College in the early 1950s] were unique...He would lecture passionately and endlessly about a great variety of seemingly disconnected subjects—Mayan glyphs, the American Federalist period, Leo Froenius, Homer's *Odyssey*—while his students struggled to keep pace and make sense of the performance. Olson had a basket on his desk into which students were supposed to deposit their poetry for criticism and class discussion, but sometimes he would ignore the basket for weeks “while class after class went on about physics or mathematics or anthropology or whatever Charles was interested in at the time.” Then one day he would notice that nobody was submitting any writing and he'd say, “There are no poems in the hopper, and there better be some before the next morning.”

LYMAN GILMORE *Don't Touch the Poet: The Life and Times of Joel Oppenheimer* (Jersey City NJ: Talisman Press, 1998), p. 58.

CALVIN  
TRILLIN

He was not one of the people...who remind you of that awful kid in your sixth-grade class who took too much pleasure in always coming up with the correct answer—failing to understand that no number of correct answers could alter the fact that he was a wonk.

JULES  
REYNARD  
Everything has an unwilling, natural charm. One does not provoke: one waits.

Mr. Magoo bids the normally sighted, or the smug spectacle-wearers, laugh at uncorrected myopia. He shakes hands with a bear he takes to be Dr. Milmoos, thinks a skyscraper scaffolding a restaurant, believes the seabed to be a motorway, but he always comes through unscathed and disabused. My adventures have been less sensational. I once entered a bank in Stratford-on-Avon and ordered a drink. I have waved back at people waving at someone else. There was an electric skysign in All Saints, Manchester, which said UPHOLSTERED FURNITURE and I read as UPROARIOUSLY FUNNY. In the army I failed to salute officers and, fiercely rebuked, then saluted privates. I have spoken to women in the streets I thought I knew and thus got to know them...The myopic eye is not lazy: it is too busy creating meanings out of vague *données*.

Compensation for lifelong myopia comes in old age: presbyopia supervenes on the condition and cancels it. I am forced now into perfect sight and I am not sure I like it.

ANTHONY BURGESS *Little Wilson and Big God: The Autobiography* (New York: Weldenfeld & Nicolson, 1986).

Once he [A.S. Neill, the founder of Summerhill school in England] visited a school in Stockholm, and was taken in to a geography lesson. He went up to the map on the wall, pointed to Italy, and said: "This is London." The pupils stared at him in surprise. At Summerhill when he did things like that, they laughed and told him he was a silly fool.

GRETA SERGEANT in Jonathan Croall, *Neill of Summerhill: The Permanent Rebel* (New York: Pantheon Books, 1983), p. 229.

FRENCH PROVERB Spinach is the broom of the stomach.

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GEORGE ELLIS  
(the 12 months)  
Snowy, Flowy, Blowy,  
Showery, Flowery, Bowery,  
Hoppy, Croppy, Dropy,  
Breezy, Sneezy, Freezy.

OGDEN  
NASH  
Progress might  
have been all  
right once, but  
it has gone on  
too long.

ANON  
The four  
seasons: Salt,  
pepper, mus-  
tard, and  
vinegar.

JOHN  
BRODERICK  
(*The Pilgrimage*)  
The city  
dweller who  
passes through  
a country  
town, and  
imagines it  
sleepy and  
apathetic is  
very far from  
the truth: it is  
watchful as the  
jungle.

JAMES  
JOYCE  
All moansday,  
tearsday,  
wailsday,  
thumpsday,  
frightday,  
shatterday.

THE QUEEN  
MOTHER  
(when her  
daughter,  
Queen  
Elizabeth, was  
offered a sec-  
ond glass of  
wine at lunch)  
Do you think  
it's wise, dar-  
ling? You  
know you do  
have to rule  
this afternoon.



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